

✓ SONG * STORIES

New Edition, Revised, Illustrated and Enlarged

For the Kindergarten.

372
H647

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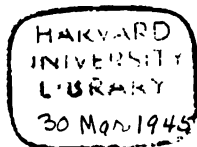
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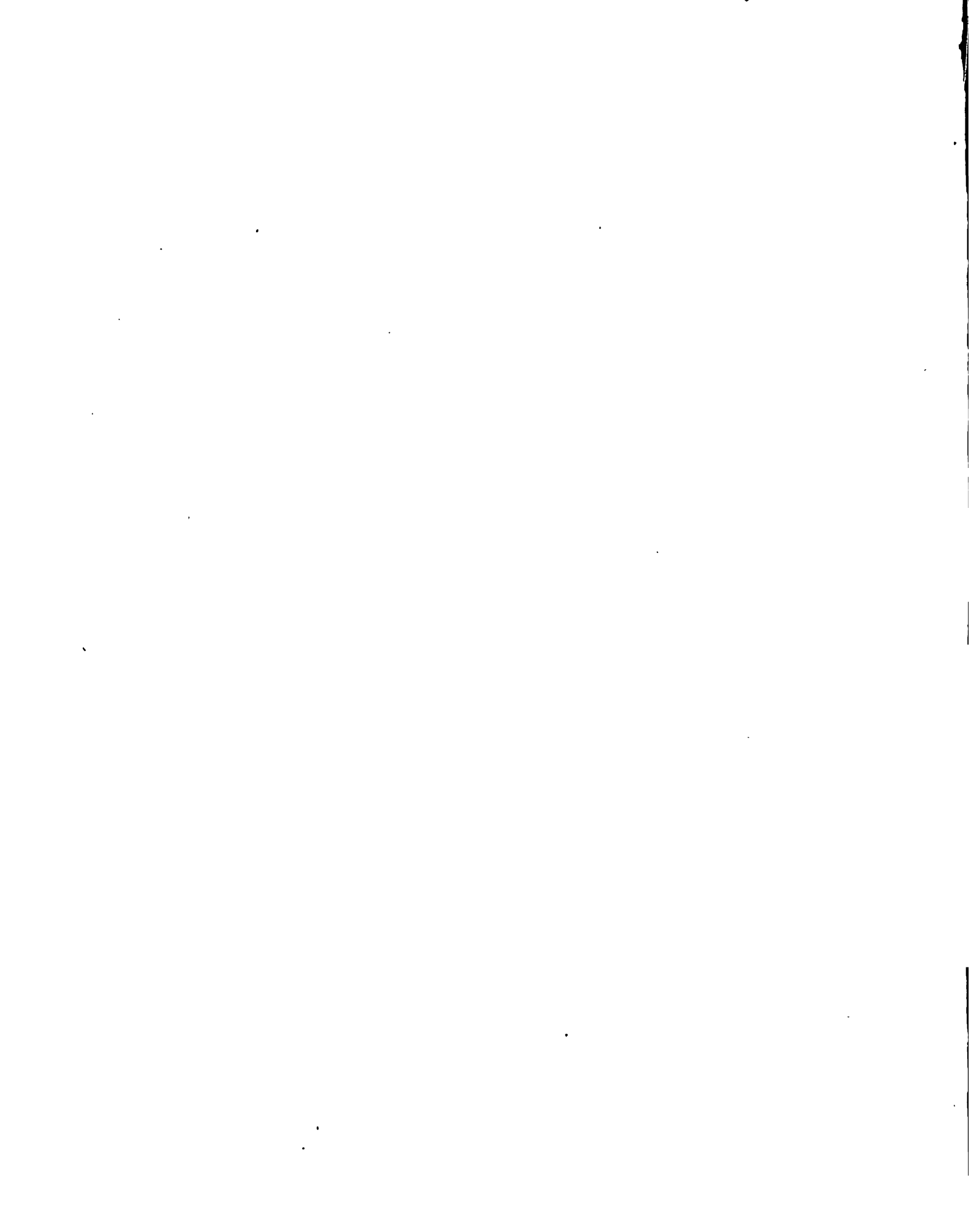
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THIS LITTLE VOLUME
.IS
RESPECTFULLY DEDICATED
TO
THE LOUISVILLE FREE KINDERGARTEN ASSOCIATION.

I am much indebted to Mr. Calvin B. Cady for his careful revision of these songs which gives me confidence to place them before the public.

MILDRED J. HILL.



PREFACE.

"A musical thought is one spoken by a mind that has penetrated into the inmost heart of a thing; detected the inmost mystery of it; namely, the *melody* which lies hidden in it; the inward harmony of coherence which is its soul, whereby it exists and has a right to be, here in this world."

—*Carlyle.*

"By giving thought some outward shape, we try
To lead a child from matter dull and dry,
To matter's deeper meaning by-and-by."—*Froebel.*

"For in Nature's every word
God's own Father-voice is heard.
A child's sense we must early rouse to trace
The inner meaning in the outward face.
Once let a baby this connection seize,
He'll find his own way to his goal with ease.
He to whom Nature law and God reveals,
Finds that about him God's own peace he feels."—*Froebel.*

A CONSCIENTIOUS, intelligent study of child-nature, its laws and needs, leads to that simplicity of wisdom which is a necessary condition for understanding the child.

Through his simplicity, although it is inexperienced, the child lives in the heart of things; and the circle of his life, though limited, contains all truths reduced to their simplest primal forms.

Feeling the encircling love of the family, he believes the whole world to be akin; every one, he thinks, knows him and he is surprised to find all are not acquainted with his uncle and grandmother.

Nature reflects his relations, and lo! he sees unity everywhere; little things are children of big things—in the sky live families of stars, and all about are the mother flowers and their children buds.

"What unity is to the mind, love is to the heart,"* hence, through affection, the child realizes harmony, goodness, the oneness of life. Beauty and goodness are to him inseparable—those he loves are always beautiful, only the unkind are ugly.

Thus it is the simplicity of inexperience feels the fundamental truth, a conscious realization of which an entire lifetime is not sufficient to give.

The child's perception, his loving human interpretation of things, makes of him a poet. "Do you not know," says Richter, "that there is a time when fancy is more creative than even in youth, namely, in childhood, in which nations create their gods and only speak in poetry? For children there are only living things; life meets them on every side.

**Miss Blow.*

'They cannot comprehend death or anything dead, therefore the happy beings, animating everything, surround themselves only with life, and hence it is they say, for instance, 'The lights have covered themselves up and gone to bed.''' Instinctively to the child,

"Every clod feels a stir of might,
An instinct within it which reaches and towers,
And groping blindly above it for light,
Climbs to a soul in grass and flowers."

So to both child and poet the wind "dances," the flowers "nod, sleep and wake."

"The smallest child a magnet in him bears
That shows him how life binds together all;
But this great truth must also dwell in you,
And it must be the soul of all you do."

Froebel thus presents the only possible attitude that enables one to lead from instinct to conscious knowledge of unity. The child perceives things as a whole; therefore, in all helpful association with him one must needs adopt his view, and like the artist (who voluntarily shuts off half the scene, banishes minor points, in order to receive the large impression, the main characteristics), must subordinate details—must see with the single eye of a little child that the whole body may be full of light.

This singleness of mind and heart is the childlikeness which is the open sesame to all beauty and truth.

When the mind in any degree grasps the great central truth—that God is harmony, the holding power, unity, love—we have scientific and intellectual results; when it is received into the heart the outcome is music, poetry, tender, sympathetic feeling and action, brotherly love. In childhood the heart feels the truth; in maturity, when together the heart feels and the intellect sees it, we have wisdom, true simplicity. It is with this true simplicity—the artist's and the poet's view of nature—that one must meet the child and lead him easily and gradually through processes and appearances to unity back of variety, to insight through sight.

Such is the aim of Friedrich Froebel—to recognize and sympathetically foster the child's faith in an all pervading harmony; to lead through feeling to mental perception; to the tracing of relations by the seeing eye, the hearing ear, by both sense and sensibility.

The feeling of unity, harmony, goodness, is so vital, the heart in response to its rhythm, peace and gladness involuntarily bursts into song. According to Carlyle, "All deep things are song. It seems, somehow, the very central essence of us—Song; as if all the rest were but wrappings and hulls! The primal element of us; of us and of all things. See deep enough and you see musically; the heart of Nature *being* everywhere music, if you can only reach it." Song then ought to be a perfect instrument in the hands of the educator for ministering to the inner life of childhood. But in order to do its most effective work each song should be an embodiment of harmony, all its elements combining to serve the same purpose. The impression of the words should be strengthened and confirmed by the music, each conveying the same thought, so that were there no words the music alone would suggest the idea.

The song which has for its end either aimless jingle or the giving of direct information is not a perfect instrument; but the one which is an artistic story, where facts are subordi-

nated to relationships and inner meanings suggested to the feelings, not told to the intellect—the truth indirectly given, like a golden thread woven through a fabric.

The manner of presenting a song determines how vital a meaning it shall have to the child. It may be only a memory drill, in which case the mind and heart will be little touched; or it may be the giving of definite, verbal expression to thought and feeling roused by some previous intelligent experiences. As example: the Carpenter Song tells of life and action. Children led, by means of pictures and talks, to a sympathetic appreciation of the work and life of the carpenter will give spontaneous expression in action to their vivid conceptions. After the gradual developing of the play for several days, the words of the song may then be given as a story of what has been acted; or during the pantomime the action may be described in verse, leaving to another day the introduction of the music; finally giving the words and music together.

All the children are encouraged to help in the singing of the story, which they can now quickly and easily do, since the action and the meaning is their own.

The same spirit should characterize the manner of presenting those songs which admit of little or no dramatic action. The sentiment must first be made real. A hymn has the fullest beauty and power only when it follows awakened reverence. Under such conditions children pour out their souls in song, which is as different from merely singing a song as prayer is from *saying* a prayer.

In consecutive work with little children, songs selected with reference to a leading thought and to its gradually developed details, are more educative than it is possible for them to be when made an end in themselves. For instance, the idea of service rendered by the rain, treated, perhaps, under the two heads—the earth's need calling down the raindrops—their ready departure when the work is ended.

The varied service of the raindrops being considered through conversation, pantomime, manual work and drawings illustrating rain stories, various songs are selected with reference to the demand for them. One would be Rain Clouds (in this collection).

When the thought of the raindrops leaving is being considered, instead of having any verbal explanation of this scientific fact, the children are led to the verge of the mystery by some little experience, as wetting, or "filling with raindrops," a napkin; then wringing out as many as possible; finally leaving the napkin in the window awhile to see if any more will "go away." Later still, when the napkin is found to be dry, the teacher remarks, "I wonder where they have gone?" On one such occasion a child replied, "I bet the sunbeams just tooked them right up there." The song, Earth and Clouds (Songs, Games and Rhymes), is then presented to give the mysterious relation poetically to the feelings.

The thirsty earth, one summer day,
Looked to the clouds so far away
And said, "The rain and drops of dew
Have left me now and gone with you."

It must be evident that in the selection of songs for different phases in the development of a truth, there frequently will be the need of one to convey a certain impression, a shade different in meaning from any that can be found in the song books at hand; this will lead to the necessity of creating a song, since for conscious, definite work, not every song on the general subject will answer. Thus, Snow Clouds and Merry Snow-Flakes both tell of winter and the action of snow-flakes, yet they express two distinct impressions.

Every song in this collection was directly inspired by a need for some special expression, and the result in each case was original work or the adaptation of the verses of others.

At the time there was no thought of publication, but since it has seemed wise to publish the collection, the nine modified songs have been placed along with the original ones in the hope they may prove serviceable, inasmuch as they express a different phase of thought and are set to new and fitting music. That songs should sometimes be altered seems inevitable, so long as a slight change will frequently render available one, which otherwise is useless; just as a story, by a certain inflexion of voice or the change of a few words, may be made to serve a new purpose. In dealing with the subject, unity—showing that union gives strength, many can accomplish great things; the word “many” when introduced will color a whole song. In the Rainbow Song (Songs and Games for Little Ones) the lines,

Seven little fairies came
 When the storm was ended,
 Seven little fairies came
 Dressed up very splendid,
 Hand in hand they tripped along
 Keeping time together,
 Driving gloomy clouds away
 Bringing much clear weather.

With a very slight change becomes:

Many little sunbeams came
 When the storm was ended,
 Many little sunbeams came
 Dressed up very splendid,
 Hand in hand they tripped along
 Shining all together,
 Driving gloomy clouds away
 Bringing back clear weather.

The latter form gives the idea of sunshine as the result of many sunbeams, and accents the point of unity as the song originally did not aim to do.

Again in the spring thought—Message and Messengers—the sunbeams, raindrops and south wind are the messengers to every thing in nature, the trees, flowers and moths to change their dress and come into another world of light and life. For this final thought, when once it had been reached, there was found no song which fitly expressed it and the following one was adapted:

Snow drop lift your timid head,
 All the earth is waking,
 Field and forest brown and dead
 Into life are breaking.
 Snow drop rise and tell the story
 How He rose—the Lord of Glory.

Snow drop lift your timid head,
 The messengers are singing,
 Sleepers in the great brown bed
 Into life are springing;
 Lift your head and tell the story
 How we too shall rise in glory.

These adaptations are in no sense meant to show disrespect toward the productions of others, nor as a plea for the ruthless cutting or mutilating of songs, but for the encouragement of an intelligent selection and use of songs. A spontaneous creation is always to be desired, but every one is not gifted in this form of expression.

The additional fact, that alterations are made wherever thoughtful work is done, shows the need of a much larger collection of good, simple songs, that all may have a wider range to choose from—a range of varied views on one subject which will tend to foster discrimination and creativeness.

One or two of the modifications given in this book, consist in the simplifying of words, even to the extent of sacrificing something of artistic finish, in order to arouse a clear, poetic conception in the child's mind—as, the words of Alice's Supper changed to those of the Bread Story. This is not to say that finish should always be sacrificed, nor that every word in a child's song should come strictly from his limited vocabulary. But let it be remembered these songs are written for children from three to six years of age, and the words must be very simple; while those which are beyond the child's comprehension must be so skillfully placed as that their meaning shall be evident from the context.

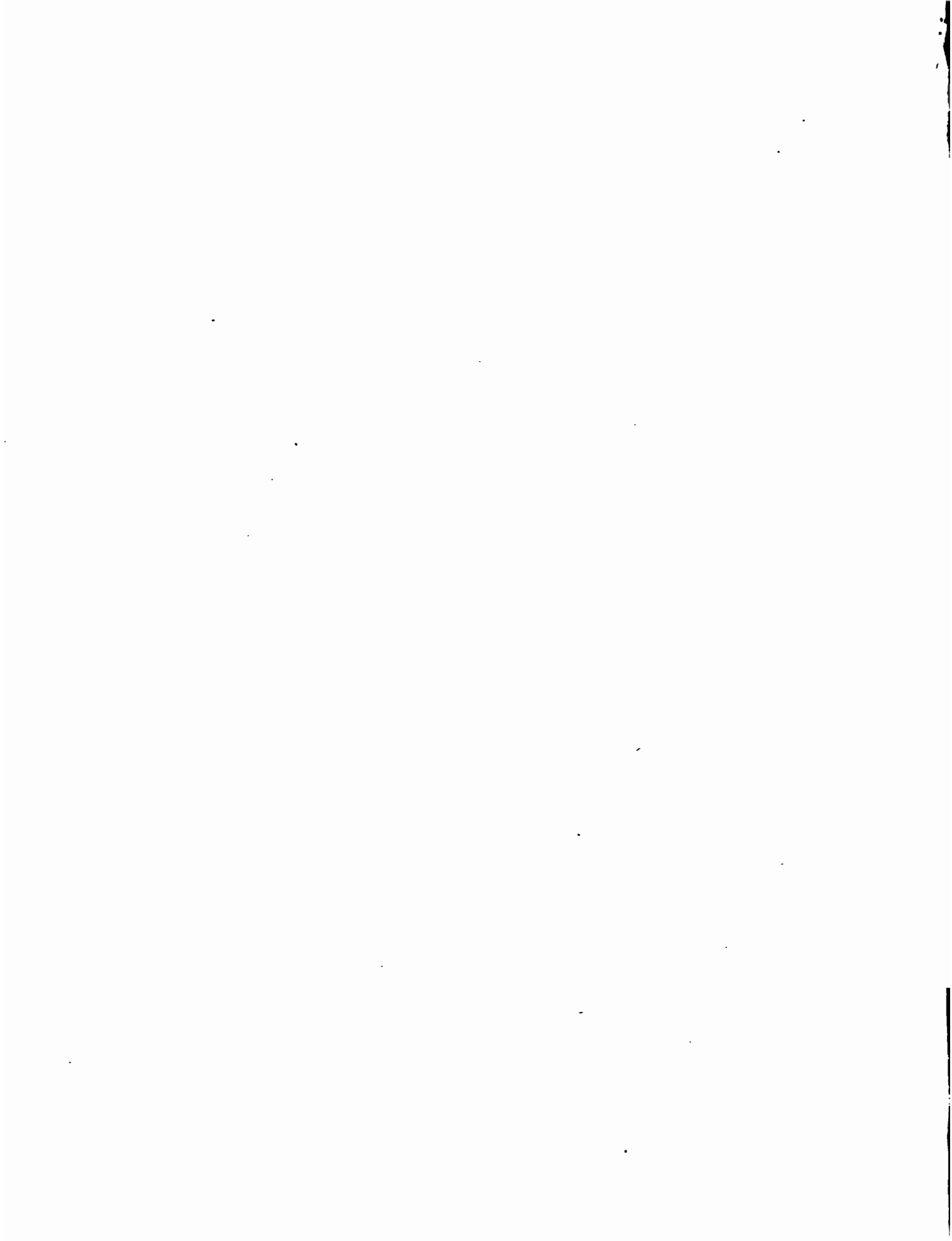
The word "glory" in the spring song given elsewhere simply stands for an unknown happy state, and because of its indefiniteness all the better conveys the mystery of the other life. Many of the original songs have been written to be used with those from other books for the elaboration of a subject, such as—Sunshine Message to be used in conjunction with the Rain Song (Songs for Little Children); Song of the Mill Stream, with Give, Said the Little Stream (Merry Songs and Games); Washing and Ironing, with Earth and Clouds (Songs, Games and Rhymes).

All that has been said concerning the choice and modification of words applies equally to the music. That which is adapted has been taken from folk-songs of all nations, some having stood the test of a century of use. The selections have been made not only with reference to their adaptability to the idea, but also for the reason that the intervals are easy and the music childlike. In no instance has the choice been the result of the music happening to "fit" the words. On the contrary, frequently when music was found which embodied the sentiment of a desired song, the words were written for or changed to suit the music—and sometimes a change made in both. Liberties have been taken with the music only when thereby a better expression could be secured.

Altogether these songs are the result of an earnest endeavor to produce harmonious conditions for growth in the child garden. In Froebel's own way to confirm the sense of the ideal in the hearts of children, by revealing its presence through every day living, so preparing the way finally for the deepest knowledge of the unity of life.

ANNA E. BRYAN.

Louisville, Ky., June, 1893.



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GOOD-MORNING TO ALL. ✓

To be sung standing.

Brightly.

Good - morn - ing to you. Good - morn - ing to
you. Good - morn - ing dear chil - dren, Good - morn - ing to all.

The musical score is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a simple harmonic accompaniment with a steady bass line. The vocal line is bright and cheerful, with lyrics that are easy to remember. The piece concludes with a final cadence in the piano part.

GOOD-BYE SONG.

Air from MOZART.

All our work is o - ver — Bu - sy hands are thro' —
Tho' we part we meet a - gain The mor - row's work to do. So
Have they been thro' all the day. — Lov - ing kind and true? —
good - bye lit - tle chil - dren And lov - ing teach - ers too. —

The musical score is written in G major and 2/4 time. It is an instrumental piece, likely for piano. The melody is simple and elegant, characteristic of Mozart's style. The piece is a short, sweet tune that serves as a fitting end to the day's activities. The piano part is a simple accompaniment that supports the melody.

MORNING GREETING.

Arr: from MOZART.

With Spirit.

Af - ter resting all the night, Lit - tle lips, with smile so bright,

Say "Good-morning play - mates dear, We are glad to see you here."

Lit - tle hands their part can do, They can say "Good - morn - ing" too.

Heads with gen - tle bows can say, "How glad we are to meet to day."

GOOD-MORNING SONG.

5

Hap - py { Mon - day } morn - ing! Wheth - er rain or shine.
{ Tues - day }

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Hap - py { Mon - day } morn - ing! Wheth - er rain or shine. { Tues - day }". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Lit - tle chil - dren start from home, And run to school by nine.

The second system continues the melody and accompaniment. The lyrics are: "Lit - tle chil - dren start from home, And run to school by nine." The piano accompaniment includes some eighth-note patterns in the right hand.

Tra la la la la la la, Tra la la la la.

The third system features a vocal line with the lyrics "Tra la la la la la la, Tra la la la la." The piano accompaniment includes a prominent eighth-note pattern in the right hand, with a '7' marking below it, likely indicating a fingering.

Tra la la la la la la, Tra la la la la.

The fourth system repeats the vocal line and piano accompaniment from the third system, with the lyrics "Tra la la la la la la, Tra la la la la." The piano accompaniment continues with the eighth-note pattern and fingering markings.

GOOD MORNING TO THE PLAY ROOM.

With Spirit.

Good - morn - ing love - ly play - room, With walls and pic - tures

bright. Good - morn - ing to the chil - dren too, Who play here with de -

light. Our lit - tle chairs are wait - ing here, For ev - 'ry child each

day. We come to join in mer - ry songs, In hap - py work and play.

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: "Good - morn - ing love - ly play - room, With walls and pic - tures bright. Good - morn - ing to the chil - dren too, Who play here with de - light. Our lit - tle chairs are wait - ing here, For ev - 'ry child each day. We come to join in mer - ry songs, In hap - py work and play."

RAINY DAY GOOD MORNING.

Brightly.

Good - morning brave children, Who come out to - day. The stormi - est
 Good - morning dear children, On this {frost y } {rain y } day, When {frost y } {rain y } the

weath - er, Can't keep them a - way. Their work is here wait - ing, And this well they
 weath - er, We haste on our way. Then soon are we here, If we hur - ry a -

know, Thro' storm or thro' sun - shine, To school they will go. Tra la la la la
 long, In time to join all, With our good - morning song.

la la Tra la la la la la Tra la la la la la Tra la la la la.



LULLABY AND GOOD MORNING.

Dreamily.

The eye - lids close, in sweet re - pose, When

comes the close of day. ——— The world will sleep, in

si - lence deep, 'Till star - light fades a - - - way.

ppp

Allegro.

Musical score for the first system, featuring a treble clef and piano accompaniment in G major.

Brightly.

Musical score for the second system, including vocal melody and piano accompaniment.

"Good morn - ing, lit - tle child - ren," The

Musical score for the third system, including vocal melody and piano accompaniment.

sun - beams shin - ing say. "Wake up, dear lit - tle

Musical score for the fourth system, including vocal melody and piano accompaniment.

child - ren, And greet us all to - - day."



FAREWELL.

Cheerily.

All the bu - sy work is done, Things are in their
pla - ces. Now the child - ren home - ward run, With
hap - py hearts and fa - ces. Then let us to each
o - ther say, "Good - by, Good - by, for to day?"

FIRST RING SONG.

Sprightly.

This is the way that we form our ring, Tra la la

la Tra la la la Work-ing to - geth - er we gai - ly sing.

Tra la la la la la Each lit - tle pair of

chil - dren's feet, May help us to form our ring com - plete. So

this is the way that we form our ring, Tra la la la Tra la.

SECOND RING SONG.

Arr: from MOZART.

Gayly.

See the child-ren on our ring, Join-ing in our song.

They to-geth-er form our ring, Stand-ing straight and strong.

Tra la la la la la la la See the ma-ny toes on line.

Tra la la la la la la la Yours and yours and mine.

THIRD RING SONG.

FOLKSONG.

Lit - tle chil - dren come, Let us form our ring, Ev - 'ry

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a steady bass line with chords in the right hand.

foot - step firm and strong, All the fa - ces bright, Ev - 'ry

The second system continues the musical score. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with similar harmonic support.

foot - step light, Lut us clap our hands and sing.

The third system concludes the musical score. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment provides a final harmonic resolution.

Tra la la Tra la la Tra la la la la la Tra la

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of a series of eighth and quarter notes, with lyrics 'Tra la la Tra la la Tra la la la la la Tra la' written below it. The piano accompaniment provides a harmonic and rhythmic foundation with chords and single notes.

la Tra la la Tra la la la la All the fa - ces bright, Ev'ry

The second system continues the vocal line and piano accompaniment. The lyrics 'la Tra la la Tra la la la la All the fa - ces bright, Ev'ry' are written below the vocal staff. The piano accompaniment continues with similar harmonic patterns.

foot - step light, Let us clap our hands and sing.

The third system concludes the vocal line and piano accompaniment. The lyrics 'foot - step light, Let us clap our hands and sing.' are written below the vocal staff. The piano accompaniment ends with a final chord and a fermata over the final note.

SKIPPING SONG.

I wish dear lit - tle play - mate, You'd skip with me to -
And now our skip is o - ver, I'll take you to your

day, While all the chil - dren clap in time, And help to make our play.
place, And then to thank you for this skip, I give this bow with grace.

Skip.

GOD'S CARE OF ALL THINGS.

Reverently.

Fath - er, thou who car - est, For smal - lest ti - ny flowr's, Thou

teach - est bees, and squir - rels, To save for win - ter hours, To

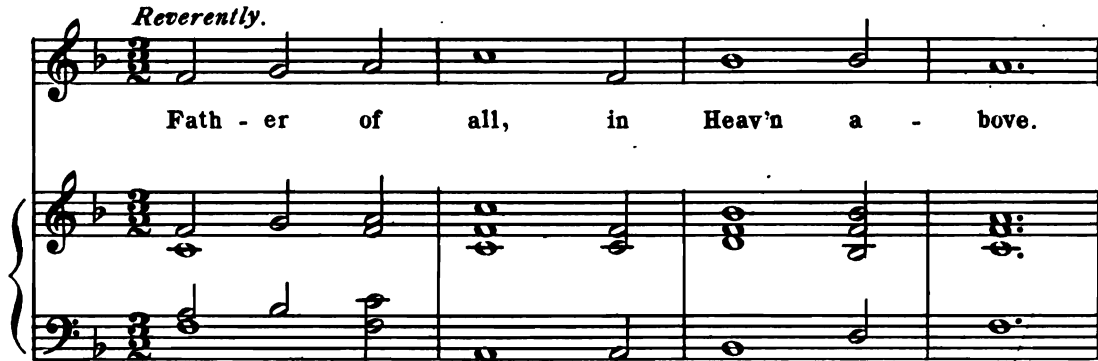
thee, we lit - tle chil - dren, Our lov - ing thanks would bring. For

all thy lov - ing kind - ness, Of all thy good - ness sing. A - men.

The musical score consists of four systems. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are printed below the vocal line. The piano accompaniment features a steady harmonic accompaniment with some melodic movement in the right hand.

THANKS FOR DAILY BLESSINGS.

Reverently.



Fath - er of all, in Heav'n a - bove.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'Reverently.' The lyrics are 'Fath - er of all, in Heav'n a - bove.' The music is in a 3/4 time signature with a key signature of one flat (B-flat).



We thank thee for thy love. Our food, our homes, and

The second system of music continues the vocal line and piano accompaniment. The lyrics are 'We thank thee for thy love. Our food, our homes, and'.



all we wear, Tell of thy lov - ing care. A - men.

The third system of music concludes the vocal line and piano accompaniment. The lyrics are 'all we wear, Tell of thy lov - ing care. A - men.'

GOD'S BLESSING ON WORK.

HEINRICH ALBERT. (1643)

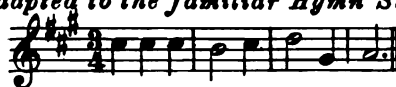
Reverently.

Heaven-ly Fath - er, — Thee we love; To
For seeds we plant, thou — send - est show'rs, And

all thou art so kind; For when we seek with
sun to make them grow; We sing this song of

earn - est work, Thou see - est that we find.
praise to thee. Our lov - ing thanks to show, A men.

These words are also well adapted to the familiar Hymn St. Agnes.



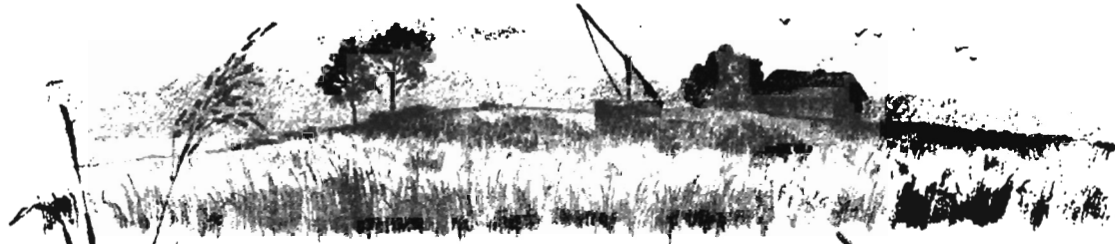
THANKS FOR CONSTANT CARE.

Earnestly.

Fath - er we thank thee for — the light, Thou
Fath - er we thank thee for — our homes, And

send - est us by day. For moon, and stars, that
all the bless - ings there. O may we grow more

shine — at night, Thou send - est too their ray.
like — to thee, In ten - der love and care. A - men.



SONG OF SUMMER AND WINTER.

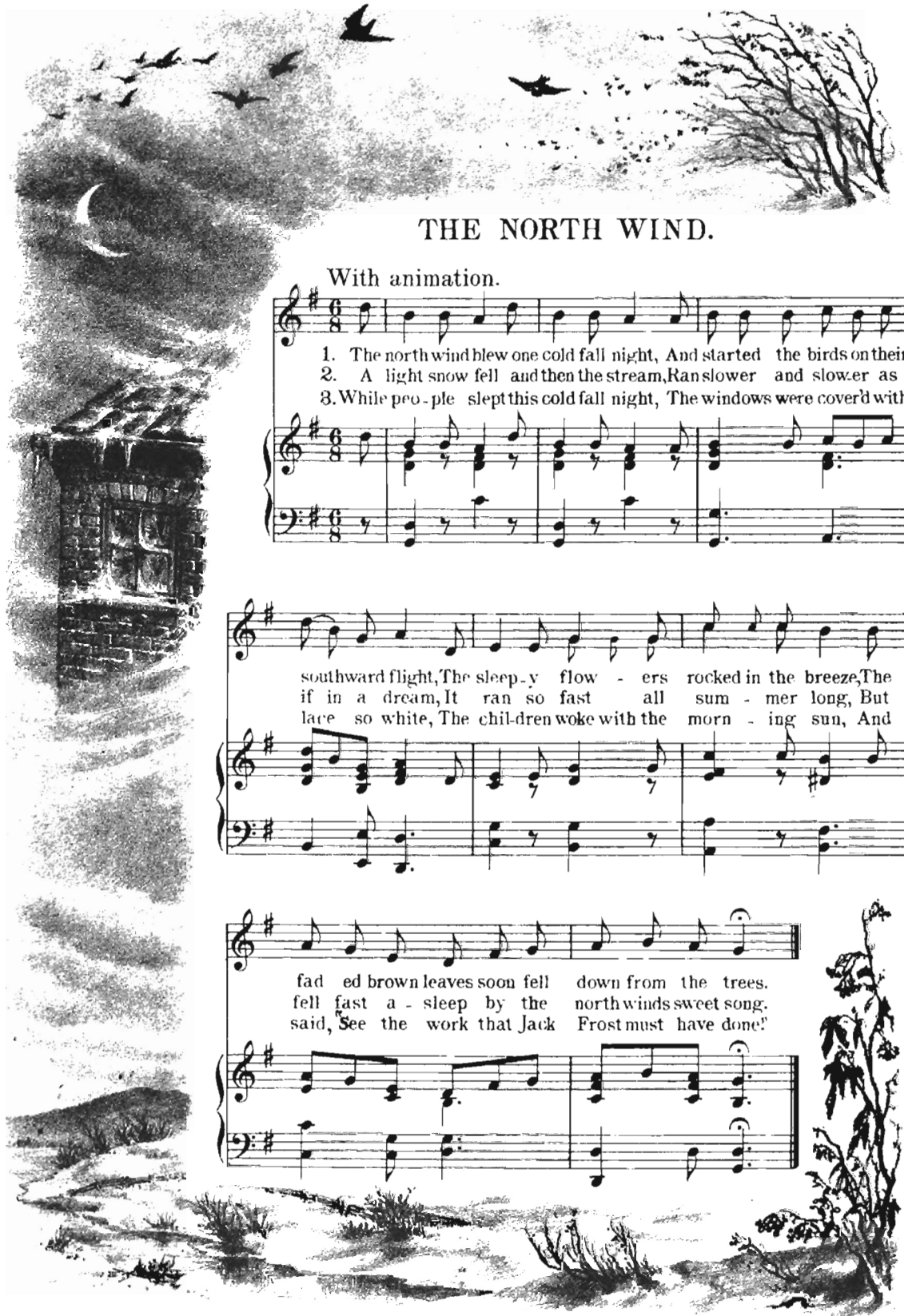
ERNST WOLF. (1779)

1. God sends his bright, warm sum-mer sun, And
2. God sends his bright, warm win-ter sun, The

soft re - fresh - ing rain, To ri - pen all the
white and spark - ling snow, To warm the trees and

glow - ing fruits, And wav - ing fields of grain.
sleep - ing flowers, And ti - ny seeds be - low.





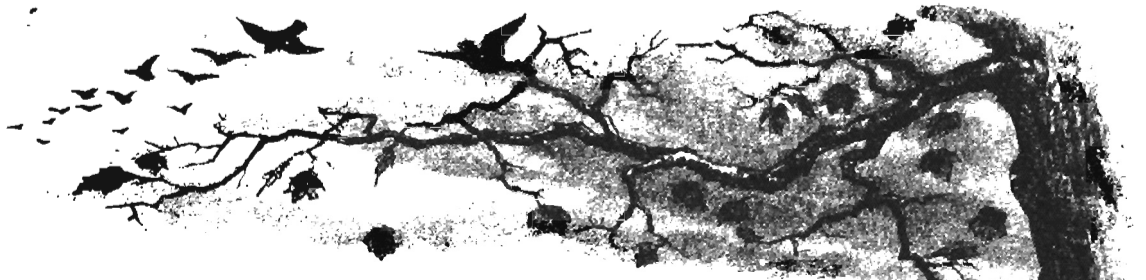
THE NORTH WIND.

With animation.

1. The north wind blew one cold fall night, And started the birds on their
 2. A light snow fell and then the stream, Ran slower and slower as
 3. While peo - ple slept this cold fall night, The windows were cover'd with

southward flight, The sleep - y flow - ers rocked in the breeze, The
 if in a dream, It ran so fast all sum - mer long, But
 lace so white, The chil - dren woke with the morn - ing sun, And

fad ed brown leaves soon fell down from the trees.
 fell fast a - sleep by the north winds sweet song.
 said, "See the work that Jack Frost must have done!"



NATURE'S GOODNIGHT.

Clouds of gray are in the sky, Flocks of birds are passing by,

Trees now dress'd in fad-ed brown, Send their leaves all rus-t'ing down.

dim.
Lit-tle flow'rets downward creep, Nod their drowsy heads and sleep.

pp
All the world must say "good night," Till spring comes back with sunshine bright.

pp *cresc.*

THE FALL LEAVES.

GEO. COOPER.

Animated.

"Come lit - tle leaves" said the wind one day,
Soon as the leaves, heard the winds loud call,
Dan - cing and whirl - ing, the lit - tle leaves went,

The first system of musical notation for the song. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 4/4. The vocal line begins with a quarter rest followed by a quarter note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

"Come o'er the meadows with me and play, Put on your dres-ses of
Down they came flutter - ing one and all, Ov - er the brown fields they
Win - ter had call'd them and they were content, Soon fast a - sleep in their

The second system of musical notation, continuing the vocal line and piano accompaniment from the first system. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment maintains its rhythmic pattern.

red and gold, For summer is gone, and the days grow cold."
danced and flew, Singing the sweet lit - tle songs, they knew.
earth - y beds, The snow laid a cov - er - lid o'er their heads.

The third and final system of musical notation. The vocal line concludes with a quarter note A5, a quarter note B5, and a half note C6. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

BLESSINGS ON EFFORT.

'Tis God our Heav'nly Father, Who makes each lit-tle seed, And
Man ploughs the field and scatters, The wheat seed all a - round, But 'tis

puts a - way with - in it, The ti - ny plant we need. And
God who sends the sun - light, And rain up - on the ground, He

then He leaves us our part, To seek that plant with - in, So
sends His rain and sun - shine, To help to make our bread. And

when we add our work to His. We find what is there - in.
when we add our work to His, The hun - gry can be fed.



THANKSGIVING SONG.

Arr. HIMMEL.(1803)

1. O come, dear lit - tle child - - ren, come, Our
 2. For health and home and food be - side, To

grate - ful thanks to sing, For all the
 Him our thanks we'll give, 'Tis God our

har - vest gath - er'd in, Ere win - ter's storms be -
 Fath - er doth pro - vide, These bless - ings we re -

gin, Ere win - ter's storms be - gin.
 cieve, These bless - ings we re - cieve.

MERRY LITTLE SNOWFLAKES.

Mer - ry lit - tle snow - flakes, Dan - cing in the air!

Bu - sy lit - tle snow - flakes, Fall - ing ev - 'ry - where.

Blow - ing in our fa - ces, Fall - ing at our feet, And

kiss - ing all the child - ren, As they run a - long the street!

The musical score is written in G major (one sharp) and 2/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with a bass line that provides harmonic support. The lyrics are printed below the vocal line in a simple, sans-serif font.

SNOW CLOUDS.

1. Beau - ti - ful snow - clouds, Beau - ti - ful snow - clouds,
2. Beau - ti - ful snow - flakes Beau - ti - ful snow - flakes,

Sail - ing a - bove us, so high in the air, Send us your snowflakes,
Each one so ti - ny, so pure and so white, Ma - ny to - geth - er,

Send us your snow - flakes, Covering the earth with a robe so fair.
Fall - ing to - geth - er, Cov - er the earth in a sin - gle night.





JACK FROST.

Sprightly.

1. Child - ren! Child - ren! win - ter is here,
 2. Child - ren! Child - ren! sure - ly Jack knows,
 3. Wrap up warm, for now we all know,

Lit - tle Jack Frost is out I fear, Paint - ing win - dows,
 Where to find the lit - tle folks toes, How to nip their
 Lit - tle Jack Frost knows well where to go. Snug - ly wrapp'd all

freez - ing streams, While all the dear children are dreaming sweet dreams.
 nos - es and ears, And fill their bright eyes with big round tears.
 safe and warm, We go to our work thro' sun - shine or storm.

EARTH'S WINTER DRESS.

Gently.

Soft - ly now the snow - flakes fall,
I - ci - cles will fringe her dress,
Done in si - lence with - out light,

Spread - ing robes of white o'er all. Si - lent, si - lent
Frost work makes her lace, I guess. For a neck - lace
Fin - ished in a sin - gle night. None but love - ly

thro' the night, Dress - ing earth in gown of white.
with - out price, Wind - ing streams of spark - ling ice.
earth can wear, Gems so won - drous, robes so fair.

THE STORY OF THE CHRIST.

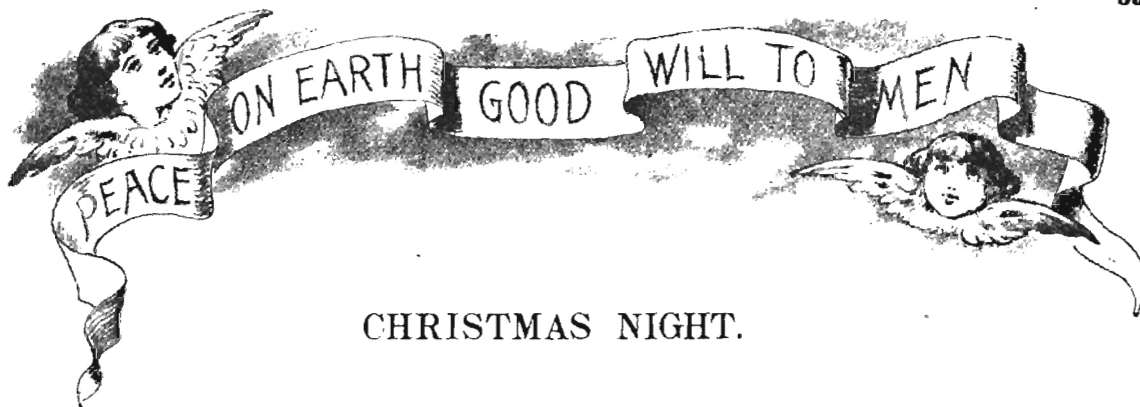
Reverently.

If you'll lis-ten lit-tle chil-dren, I will tell a sto-ry
 Now you know dear lit-tle chil-dren, Tho' we some times try with
 Now his feet seemed nev-er wea-ry, They would trav-el day or

true, Of a lov-ing lit-tle ba-by, That up to manhood
 might, Our hands for-get their lov-ing, Our fa-ces lose their
 night, If by go-ing on a jour-ney, He could make a sad face

grew, All the lit-tle chil-dren lov'd him, Many grown up peo-ple
 light, But his hands were al-ways help-ing, And his eyes were always
 bright, On-ly words both kind and gen-tle, From his lips were ev-er

too, 'For he always helped and blessed them, In all the ways he knew.
 kind, And he nev-er was too bus-y, To heal the sick and blind.
 heard, And tho' man-y peo-ple called him, He heard their every word.



CHRISTMAS NIGHT.

Reverently.

1. Once with-in a low-ly sta-ble, Where the sheep and ox-en lay, A
 2. God sent us this lov-ing ba-by From his home in heav'n a-bove,

lov-ing moth-er laid her ba-by, In a man-ger fill'd with hay. Ma-ry was the
 He came down to show all peo-ple, How to help and how to love. This is why the

Mother there, And the Christ that ba-by fair.
 angels bright, Sang for joy that Christmas night.



CHRISTMAS STAR.

Ev - 'ry night, ev - 'ry night, Stars that shine and twin-kle bright.
 On that night, On that night, That great star with glo - ry bright.
 Bless-ed night; Bless-ed night, In the east a glo - rious light.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are printed below the vocal line.

Tell of that great star that glowed, Guid-ing wise men on their road,
 Mov'd a - cross the mid-night sky, Stream'd its radiance from on high,
 Shep-herds watching on the ground, Heard a song of joy - ful sound,

The second system of music continues the vocal line and piano accompaniment. The lyrics are printed below the vocal line.

Lead-ing to the Christ a - right, Christmas night, Christmas night.
 On that man-ger shed its light, Christmas night, Christmas night.
 Sung by hosts of an - gels white, Christmas night, Christmas night.

The third system of music concludes the piece with a double bar line. The lyrics are printed below the vocal line.

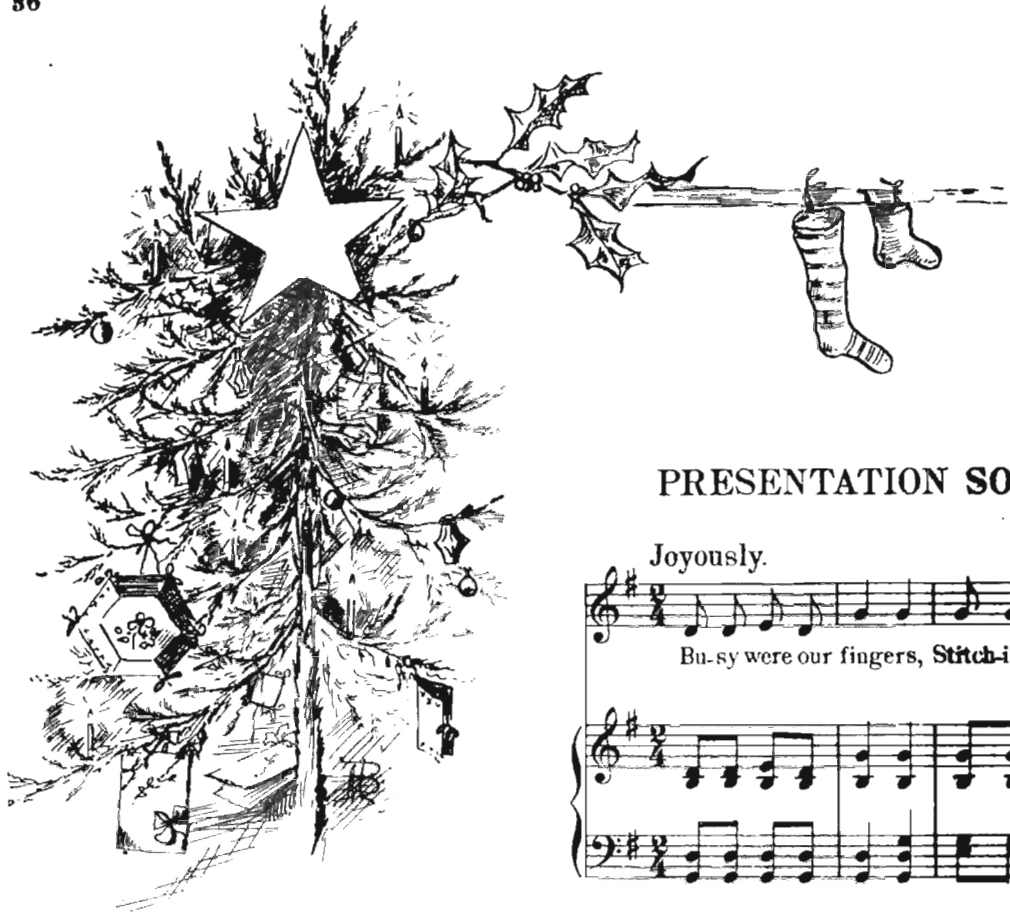
CHRISTMAS LULLABY.

Quietly.

One win - ter night a star shone bright; Its
 A lit - tle child sweet, pure and mild, Is
 Then sleep and rest on, Moth - er's breast, With -

ra - diance shone on high, Then an - gels came With
 born this Christ - mas day, His home and bed a
 in a fire - light warm, What if the night be -

light a - flame, To tell the Shep - herds why.
 cat - tle shed, A man - ger filled with hay.
 dark or bright, God keeps us safe from harm.



PRESENTATION SONG.

Joyously.

Bu-sy were our fingers, Stit-ch-ing day by day,

Mak-ing lit-tle pres-ents, That we give a-way. Lit-tle hands were wil-ling

For a lov-ing thought. Help'd to makethese pres-ents, We to you have brought.



NATURE'S EASTER STORY.

Reverently.

1. The seeds and flow'rs are sleeping sound; Till
 2. The sing-ing birds come back a-gain, At
 3. The but-ter-flies and moths a-rise, At

East - er time, Till East - er time, And then they rise a -
 East - er time, At East - er time, The lit - tle streams are
 East - er time, At East - er time, And spread their wings in

bove the ground, At hap - py East - er time, And as they rise from
 wak - ing then, At hap - py East - er time, And as they sing with
 glad sur - prise, At hap - py East - er time, And as they rise they

Reverently.

sleep they say, That we shall wake some day.
 joy they say, That we shall wake some day.
 seem to say, That we shall wake some day.





THE WAKING FLOWERS.

FOLKSONG. Arr.

Gently.

1. The sleep - y flow - ers now are wak - .. ing, That
 2. Their rest - ing time is now all o - - ver, Their

slept the long cold win - ter thro', — They raise their heads at hap - py
 sleep - ing time has come and passed, — The south winds sing their sweetest

East - er time, They raise their heads at East - er
 songs to them, The sun - beams shine with warm - est

time, To tell to us their sto - ry true.
 light, And they have waked them up at last.

THE SUNSHINE'S MESSAGE.

Slowly.

To the sleep - ing seeds, In the great brown earth, Came the

sun - shine so warm, so warm. And whis - per'd, "Seed child - ren,

dim. drow - sy with sleep, Now lay off your night - caps, And up - ward creep. Never

fear a - ny cold or win - try storm," Said the sun - shine so warm, warm, warm.

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The tempo is marked 'Slowly' at the beginning. The lyrics are placed below the vocal line. The first system ends with a double bar line. The second system ends with a double bar line. The third system begins with a 'dim.' (diminuendo) marking and ends with a double bar line. The fourth system begins with an 'f' (forte) marking and ends with a double bar line. The piano accompaniment features a steady bass line and chords that support the vocal melody.

THE CATERPILLAR AND MOTH.

Rhythmically.

Crawl - ing, spinning, shel - ter win - ning, From the storms of

win - ter gray, Leaves are fall - ing, North winds call - ing,

Flying movement

Wait thy East - er day. Out in the sun - shine

free as air, Flying with wings so new and so fair, High in the

sun - light, Low midst the flow'rs Sipping their sweets through bright summer hours.

The musical score is written in G major and 4/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment. The first system is marked 'Rhythmically' and features a steady eighth-note accompaniment. The second system continues the 'Rhythmically' tempo. The third system is marked 'Flying movement' and features a more active, eighth-note accompaniment. The fourth and fifth systems continue the 'Flying movement' tempo. The piano accompaniment includes various textures, including chords and moving lines in both hands. Dynamics like 'p' (piano) are indicated at the end of some phrases.

DANDELION.

A. METHFESSEL

Down in the fields where the wild flowers grow, So early in Spring before

cold winds go, A dan - de - lion woke, And tho' it was cold, It

smil'd at the sun with its face of gold, A dan - de - lion woke, And

tho' it was cold, It smil'd at the sun with its face of gold.



THE BEES' MARKET.

Busily.

1. Out in the fra - grant
 2. Pray, why are all these

Humming.

clov - er fields, Some bu - sy work - ers hum, This
 bees so bu - sy, Can they nev - er play, Or

is the work - ers mar - ket house, To which they go and
 leave their work a lit - tle while, This glor - ious sum - mer

come. And ev - 'ry bu - sy work - er knows Just what he wants to
 day? Why sure - ly not dear lit - tle child, For ev - 'ry work - er

buy; They get the sweet - est goods you know, And
 knows, That win - ter days are com - ing fast, When

Softly.
 pri - ces are not high. Buzz, buzz, buzz, Buzz - ing soft and low,
 flow - er mar - kets close.

Buzz, buzz, buzz, They all to mar - ket go.



SUMMER SONG.

CONRADIN KREUTZER.

Foyously.

When the summer comes each year, Then the songs of birds we hear,
Sum-mer clouds send cooling rain, On the fields of thirst-y grain,

Fine.

Then the streams so sweet-ly sing, The song they've sung since ear-ly spring.
Wel come rain comes pattering down, On roof and street of bu - sy town.

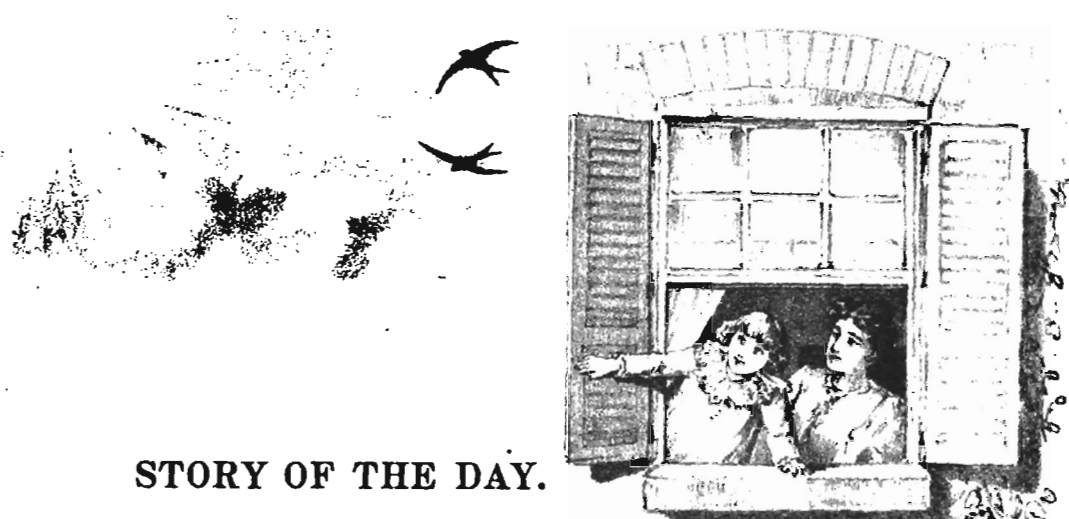
Fine.

Humming bees go buzzing by, Seek-ing flow-ers low and high,

D.C. al Fine.

Then the trees once bare and brown, With leaves and fruit are bend-ing down.

D.C. al Fine.



STORY OF THE DAY.

Animated.

FOLKSONG.

1. When morn - ing comes the stars will fade, The
 2. Then all the peo - ple rise from sleep, And
 3. Then face and hands are all made clean, By
 4. The morn - ing meal has come and pass'd, To
 5. The moth - er says "When work is done, They'll

sil - - ver moon will too, Then in the east the
 op - - en win - dows wide, To let the gol - - den
 wa - - ter fresh and cool, And all the locks both
 school, the chil - dren run, And fath - - er's at his
 all come back to me, I'll sweep, ard dust, and

sun will rise, In skies of gold and blue.
 light of day, Shine in from streets out - side.
 gold and brown Are comb'd and brush'd for school.
 bu - sy work, To stay 'till day is done.
 clean the house, As fresh as it can be."



TWILIGHT AND DAWN.

Arr: from FOLKSONG. (1815.)

1. Say, can you tell what the sweet birds are sing - ing? When
 2. Say, can you tell what the sweet birds are sing - ing? When

late at dim twi - light their voi - ces are ring - ing?
 ear - ly at dawn their sweet voi - ces are ring - ing?

Si - lent the stars have come out one by one, And
 There 'mid the dark - ness they watch for the ray Of the

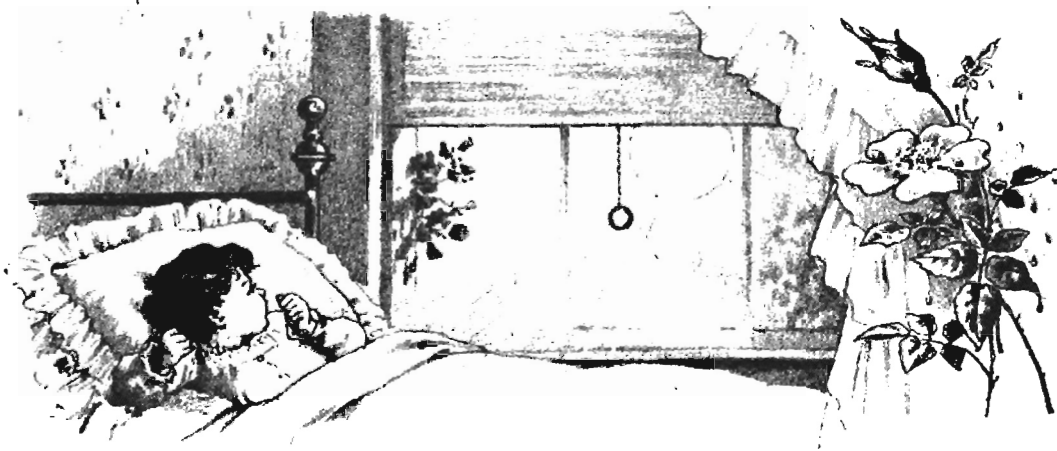
The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



all the day's work is then fin - ished and done.
sun that is com - ing to bring the new day.

This is their song of thanks - giv - ing so clear,
This then their song of thanks - giv - ing so clear,

"Rest time is com - ing and twi - light is here."
"Day - light is com - ing for sun - rise is here."



AWAKENING SONG.

Gently.

1. How are the chil - dren a - - wak - en'd, From
 2. How are the flow - ers a - - wak - en'd, From

 Musical notation for the first system of the song, including a vocal line and piano accompaniment.

sweet and rest - ful sleep? What can call them to
 sweet and rest - ful sleep? What can call them to

 Musical notation for the second system of the song, including a vocal line and piano accompaniment.

life a - gain, From slum - ber so strong and deep? Some
 life a - gain, From slum - ber so strong and deep? Per -

times 'tis the Moth - - er's ten - der touch, Or a
 haps 'tis the sun - - shine's ling - 'ring touch, Or the

gen - tle tap at the door; Or a voice that calls, Or the
 rain - drops tap at their door; Or the south-wind's song Of the

sun - shine bright, As it shines on the bed - room floor.
 joy a - bove, That wins them to life once more.

CRADLE SONG.

KARL SPAZIER.(1793)

Sleep my dar - ling lit - tle one, Twi - light dim is

here. All the ba - bies near and far,

Sleep when comes the eve - ning star. By O

Ba - by, By O Ba - by.

BABY'S WAKING SONG.

TENNYSON.

OLD MELODY. (1788.)

What does lit - tle bird - ie say, In her nest at peep of day?
 What does lit - tle ba - by say, In her bed at peep of day?

"Let me fly," says lit - tle bird - ie, "Moth - er let me fly a - way."
 Ba by says like lit - tle bird - ie, "Let me rise and fly a - way?"

Bird - ie rest a lit - tle lon - ger, Till the lit - tle wings are stronger.
 Ba - by sleep a lit - tle lon - ger, Till the lit - tle limbs are stronger,

dim. So she rests a lit - tle long - er, Then she flies a - way.
cres. If she sleep a lit - tle long - er, She may fly a - way.



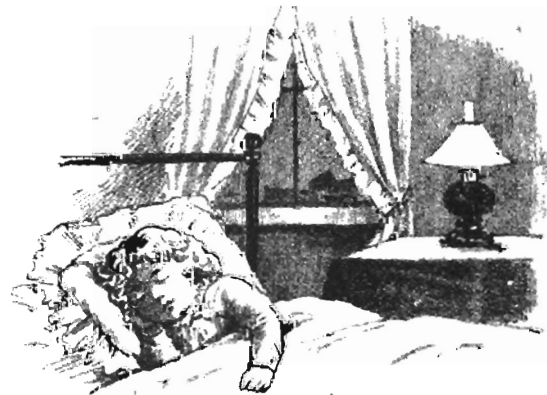
THE STORY OF NIGHT.

Arr. from CARL ZELTER. (1810)

1. When the gol - den sun has set,
 2. High o'er head the new half moon,
 3. In the home from win - dows bright,

Then the night draws near; Lit - tle stars shine out a - bove us
 Shines with sil - ver light; All a - long the bu - sy streets, The
 Lamp - light sends its ray; In their beds the chil - dren rest, And

Say - ing night is here.
 gas - lights twin - kle bright.
 sleep 'till comes the day.



TWINKLE, TWINKLE, LITTLE STAR.

JANE TAYLOR.

Twink - le, twink - le lit - tle star.
 When the glo - rious sun has set.
 When the gol - den sun doth rise,

The first system of the musical score for 'Twinkle, Twinkle, Little Star'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 5/4. The lyrics are: 'Twink - le, twink - le lit - tle star. When the glo - rious sun has set. When the gol - den sun doth rise,'

How we won - der what you are; Up a - bove the
 And the grass with dew is wet, Then you show your
 Fills with shin - ing light the skies, Then you fade a -

The second system of the musical score. The vocal line continues with the lyrics: 'How we won - der what you are; Up a - bove the And the grass with dew is wet, Then you show your Fills with shin - ing light the skies, Then you fade a -'

world so high, Like a dia - mond in the sky.
 lit - tle light. - Twin - kle twin - kle all the night.
 way from sight, Shine no more 'till comes the night.

The third and final system of the musical score. The vocal line concludes with the lyrics: 'world so high, Like a dia - mond in the sky. lit - tle light. - Twin - kle twin - kle all the night. way from sight, Shine no more 'till comes the night.'



MOON SONG.

Adapted from Kate S. Kellogg,
in "Songs for Little Children."

Gracefully.

1. Love - ly moon, love - ly moon, Sail - ing so high,
2. Love - ly moon, sends to you, Soft shi - ning beams,

 The first system of musical notation consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The piano accompaniment features a simple harmonic accompaniment with chords and moving lines in both hands.

Come to the chil - dren, Down from the sky. Chil - dren dear, chil - dren dear,
Shines on the chil - dren, While dream - ing sweet dreams. She was placed in the sky,

 The second system of musical notation continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, C5, and a half note B4. The piano accompaniment continues with similar harmonic support.

Far down be - low, I send my moon - light, But I can - not go.
There best to stay, Shin - ing on peo - ple, 'Till dawns the new day.

 The third system of musical notation concludes the piece. The vocal line has a half note G4, quarter notes A4, B4, C5, and a half note B4. The piano accompaniment ends with a final chord in both hands.

LULLABY.

Arr. from MOZART.

Drowsily.

Lit-tle chil-dren, lit-tle chil-dren, So tired and so

wea-ry, Sleep-y chil-dren, drow-sy chil-dren. To dream-land will

go. In their beds on down-y pil-lows, The chil-dren are

rest-ing. Sleep-y chil-dren, drowsy chil-dren, To dream-land have gone.



RAIN CLOUDS.

Smoothly.

1. Beau - ti - ful rain - clouds, Sail - ing on high,
2. Dear lit - tle rain - drops, Help us to live;

Send us your rain - drops, down from the sky; Fill ti - ny stream - lets,
When warm and thirsty, a cool drink give; Lit - tle hands need you,



Big riv - ers too,
Wash clean and white;

So water fresh may make, all clean and true.
Faces, and dresses too, Change fresh and bright.



WEATHER SONG.

Daintily.

This is the way the rain comes down, Soft - ly, Soft - ly, fall - ing.
 This is the way the snow comes down, Gent - ly, Gent - ly fall - ing.
 This is the way the sun shines down, Warm - ly, Warm - ly shin - ing.

This is the way the rain comes down, Soft - ly, Soft - ly fall - ing.
 This is the way the snow comes down, Gent - ly, Gent - ly fall - ing.
 This is the way the sun shines down, Warm - ly, Warm - ly shin - ing.

RAIN SONG.

Arr. from MOZART.

Lightly.

Pit! Pat! Pit! Pat! Pit! Pat! Sing your lit - tle song,
 Pit! Pat! Pit! Pat! Pit! Pat! This you seem to say,

Pit! Pat! Pit! Pat! Pit! Pat! Pat - ter all day long.
 Pit! Pat! Pit! Pat! Pit! Pat! All the rain - y day.

THE RAIN ON THE ROOF.

Lightly.

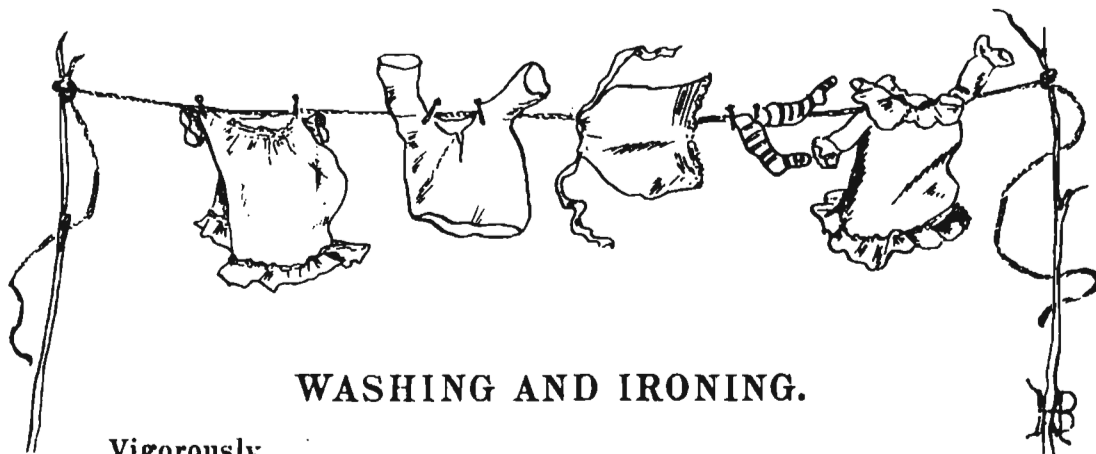
Do you hear the song of rain. Pat-ter-ing down, pat-ter-ing down,
Do you hear the song of rain, Pat-ter-ing down, pat-ter-ing down,

In - to ev - 'ry street and lane, Pat - ter - ing pat - ter - ing down.
On the kin - der - gar - ten roof, Pat - ter - ing pat - ter - ing down.

Splashing down in ev - 'ry street, On the ma - ny fa - ces sweet,
This is what it says to me, Of each lit - tle child I see,

Of the chil - dren that we meet, Out in the rain.
"They have come thro' rain to be With us a - gain?"

The musical score is written in G major (one sharp) and 3/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are printed below the vocal line of each system.



WASHING AND IRONING.

Vigorously.

1. Rub! Scrub! rub - a - dub - dub! The chil - drens clothes must go
 2. High fly! blow the clothes dry! Oh! Sun, shine your brightest up
 3. Neat! Sweet! from head down to feet, Each child can be dres - sed so

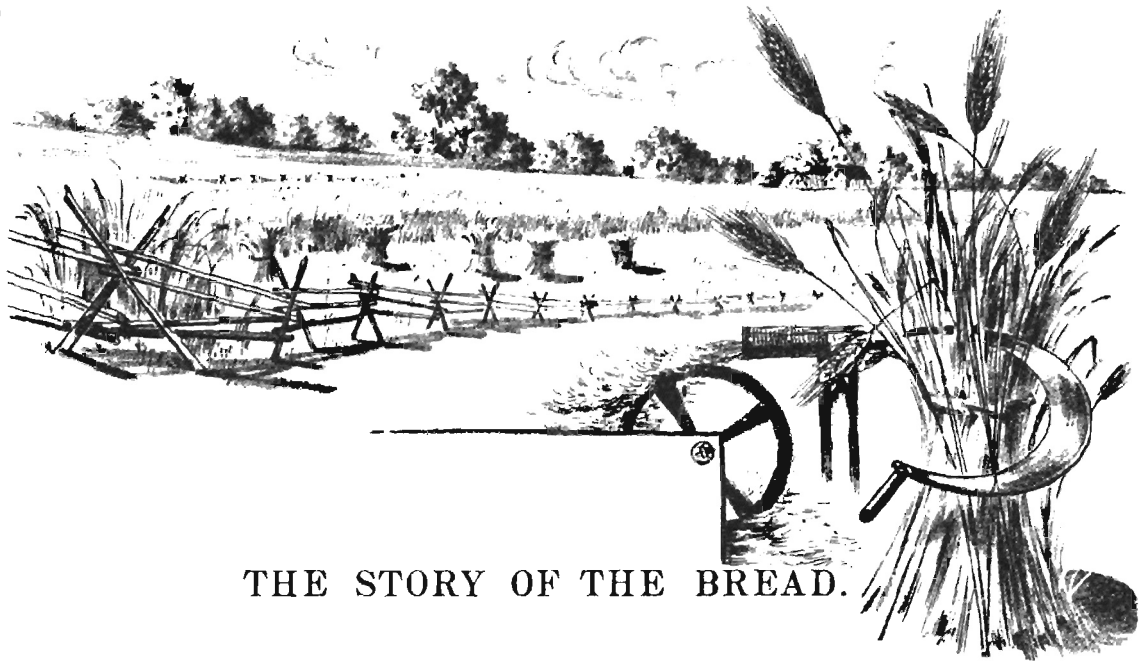
 The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time and features a simple melody with lyrics. The piano accompaniment is in the same time signature and provides harmonic support with chords and moving lines in both hands.

in - to the tub, Rinse! Wring! swing on the line,
 in the blue sky, When dry, sprin - kle them down, As
 fresh to - day, With irons hot, We fin - ish the lot, And

 The second system of musical notation continues the song. It includes the same vocal line and piano accompaniment as the first system, with lyrics continuing across the lines.

Baby's long dresses and yours and mine.
 pure and as white as an - y in town.
 put them all nicely and neatly a way.

 The third system of musical notation concludes the song. It features the final vocal line and piano accompaniment, with lyrics describing the final step of the laundry process.

THE STORY OF THE BREAD.

1. Way down in the field where the wheat seeds lie, The rain-drops have
 2. Way down on the stream there stands an old mill, And nev - er till
 3. Bu - sy at work at the sup - per hour, The moth - er is
 4. The ov - en is hot, so the dough goes in, The loaves all bake

fal - len from clouds on high, Then the wheat grows up and the reap - ers sing, As they
 night does its wheel stand still, As it grinds all the wheat in to flour so white, The
 sift - ing the pure white flour, As she mix - es it well in to dough so white, She
 nice - ly, both thick and thin, Then the moth - er sings out with her smile so bright, Here's a

cut it all down with a stead - y swing.
 mil - ler sings out in his great de - light.
 too sings out in her great de - light.
 plate full of bread for my children to - night?



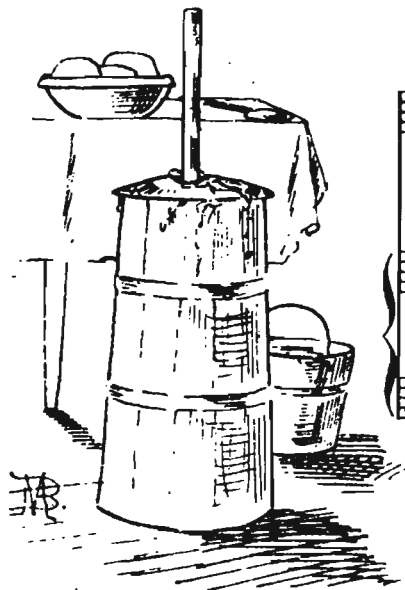
THE STORY OF THE BUTTER.

Adapted from Mowing Song.
Songs for Little Children.

Lively.

1. Ma - ny fields of grass and clo - ver, In the sum - mer are mow'd o - ver;
2. Some one then must do the churning, Yel - low cream to but - ter turning;

Then the cows can have fresh hay, Sweet and ten - der ev - 'ry day; Then they'll fill and
Just to think that grass and clover, Af - ter ma - ny times turn'd o'er, Splash - ing tumbling



nev - er fail, Win - ter days the milk - ing pail.
o - ver roll'd, Turn at last to but - ter gold.



THE STORY OF THE CLOTHES.

With animation.

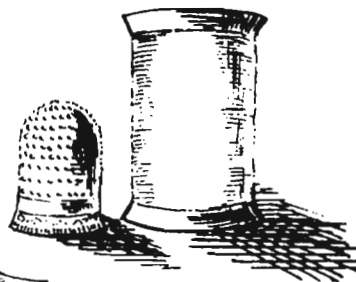
FOLKSONG. 18th Century.

1. All the children's clothes are worn, Some are soil'd and others torn; Mother finds the dry goods store
2. Get the scissors sharp and bright, Measure sleeves and waist just right; Cut the goods out just to fit,



Where she buys the children more. What will make the children glad? Polka dot? or
Do not waste a single bit. Thread the needle, baste the seam, Now no time to

brilliant plaid? Then she buys and gives the pay, And hurries on her homeward way.
sleep or dream! Sewing machine will stitch it strong, And help the busy work a - long.



THE LAMPLIGHTER.

63

Brightly.

WENZEL MÜLLER, (1794)

When the light of day is fad-ing, Passing in - to night,
Ev - 'ry eve-ning just at twilight, Some one we will meet,

The first system of musical notation for 'The Lamplighter'. It consists of a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/8. The lyrics are: 'When the light of day is fad-ing, Passing in - to night, Ev - 'ry eve-ning just at twilight, Some one we will meet,'

Lit - tle stars be - gin their shin-ing, Send-ing soft - est light.
Glow - ing torch-light on his shoulder, Pass-ing thro' the street.

The second system of musical notation. The vocal line continues with the lyrics: 'Lit - tle stars be - gin their shin-ing, Send-ing soft - est light. Glow - ing torch-light on his shoulder, Pass-ing thro' the street.'

Then as if they call'd their play-mates, Sleeping down be - low,
Where he goes the street-lamps twinkle, Shin-ing all the night; When

The third system of musical notation. The vocal line continues with the lyrics: 'Then as if they call'd their play-mates, Sleeping down be - low, Where he goes the street-lamps twinkle, Shin-ing all the night; When'

Soon a - long the ci - ty streets. The gas-lights shine and glow.
morn - ing comes with sun of gold, He turns out ev - ry light.

The fourth system of musical notation, which concludes the piece. The vocal line continues with the lyrics: 'Soon a - long the ci - ty streets. The gas-lights shine and glow. morn - ing comes with sun of gold, He turns out ev - ry light.'

SONG OF THE SEWING MACHINE.

Busily.

Turn-ing, whirl-ing, turn-ing, whirl-ing, Stitching all the day,

Whirl-ing, turn-ing, whirl-ing, turn-ing, Work is done to stay. Your

bu - sy feet are mov-ing fast, And that is how I go, For

as they move they say to me, Ma - chine! go fast or slow.

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a steady, rhythmic accompaniment with chords and moving lines in both hands. The vocal line is simple and easy to sing, with lyrics that describe the busy work of a sewing machine.

THE BLACKSMITH'S SONG.

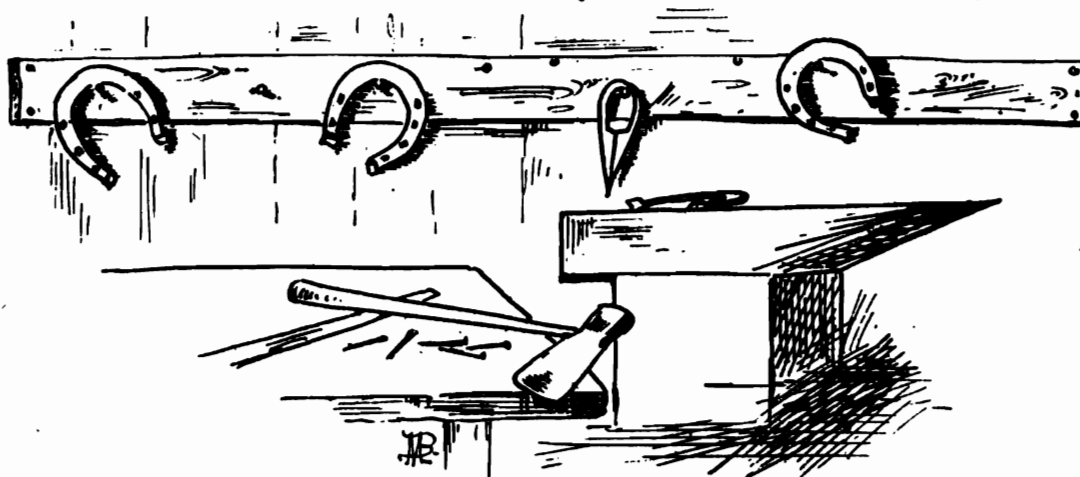
Vigorously.

Mer - ri - ly, Mer - ri - ly, the an - vil rings! Cheer - i - ly,

In strict time

cheer - i - ly, the black - smith sings! Stead - i - ly, stead - i - ly, the strong blow

sounds! Heat the iron! beat the iron! The black - smith pounds!



BUSY CARPENTERS.

With energy.

Saw, saw, saw, Make the boards fit;
 Ring, ring, ring, Such a bu - sy sound,
 Work, work, work, Help - ful and strong,

Long ones, and short ones, Thin ones, and thick, Plan - ing them smooth, And
 As the hammers ring, And augers turn a - round; Marking off boards, And
 Saw - ing and planing, All the day long; Driving in nails, And

nail - ing them too, O see what good work Our car - pen - ters can do.
 measure - ing too, O see what good work Our car - pen - ters can do.
 measure - ing too, O see what good work Our car - pen - ters can do.



THE SONG OF THE MILL-STREAM.

Rhythmically.

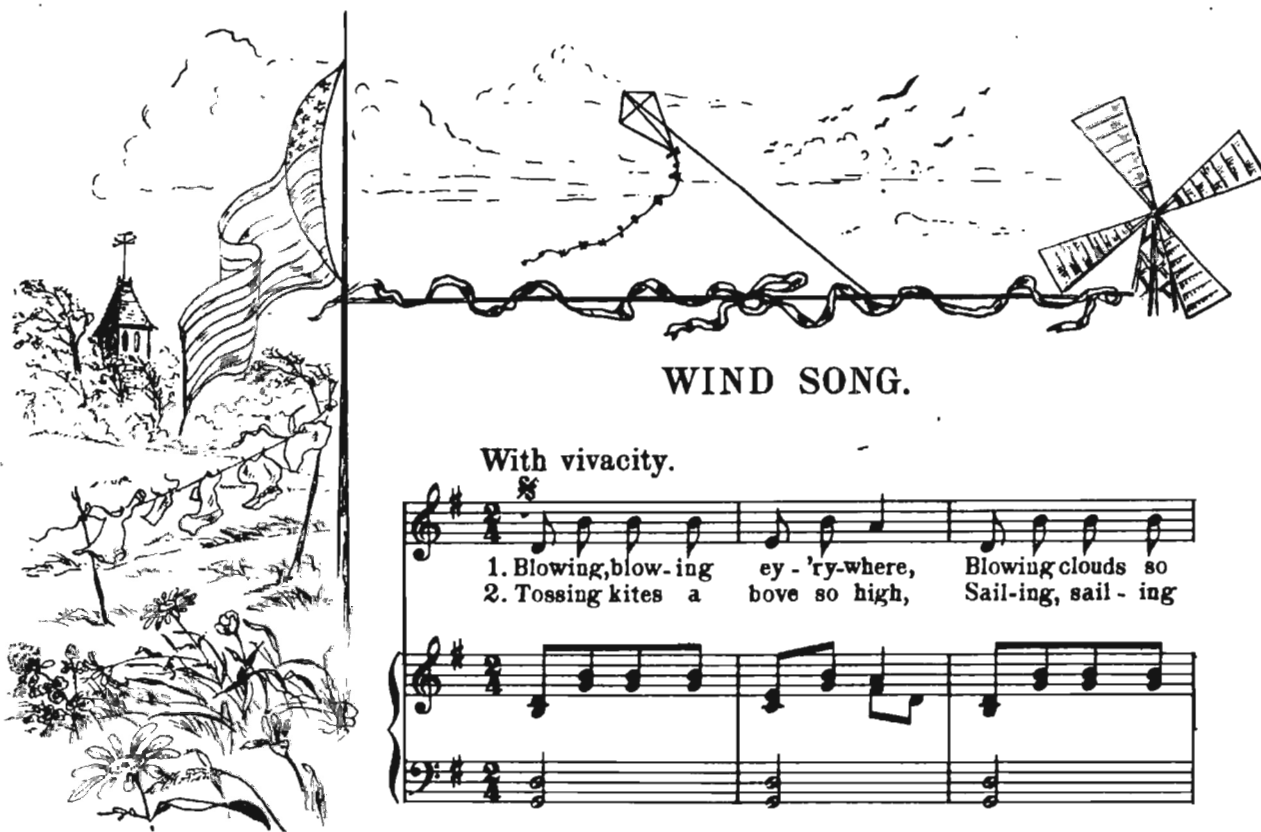
"Turn! said the little stream, "Turn! O tur! Turn! O turn!

Turn! said the little stream, As it push'd against the wheel. "I push, you know, to

help you go, To grind the flour and meal; I push you know, to

help you go, To grind the flour and meal."





WIND SONG.

With vivacity.

1. Blowing, blow-ing ey-'ry-where, Blowing clouds so
 2. Tossing kites a bove so high, Sail-ing, sail-ing

 The first system of musical notation. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. Below it is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef.

high in air. Turn-ing wind-mills round, and round, With such a creak-ing,
 'cross the sky, Wav-ing flags with gen-tle breeze And blow-ing ships up -

 The second system of musical notation, continuing the vocal line and piano accompaniment from the first system.

creak-ing sound, Mak-ing all the trees bend low,
 on the seas, You furn the vane on high-est tower,

 The third system of musical notation, concluding the vocal line and piano accompaniment for this section.

Wav - ing grass both to and fro, Dry ing clothes up -
 Gen - tly wave the low - est flower; We see your work and

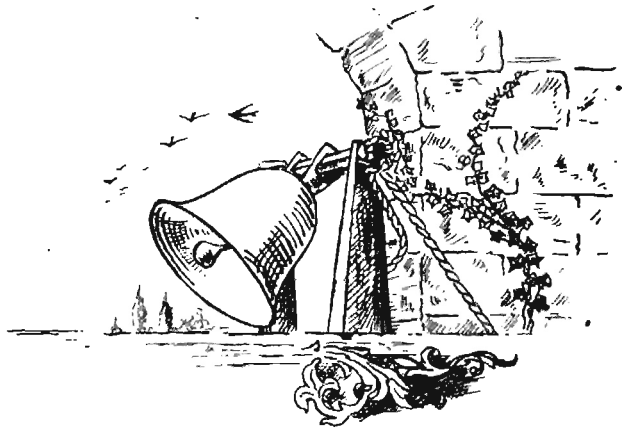
on the line, And whirl - ing leaves off tree and vine.
 hear your song, But can't see you when push - ing strong.

Fine.

Swaying movement.

D. S. al Fine.

CHURCH BELLS.

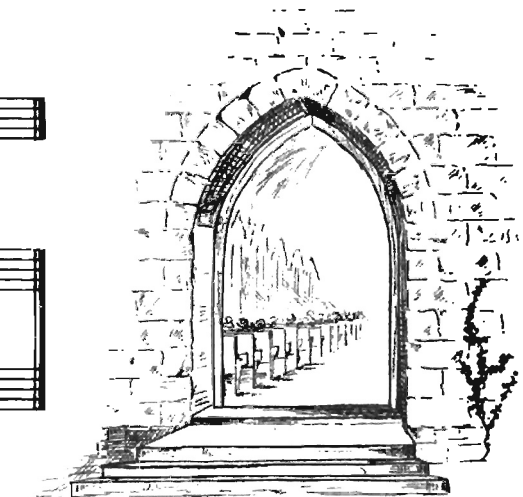


Solemnly.

1. Come! Come! peo - ple come! This the bells mes - sage to
 2. Come! Come! peo - ple come! See the church doors are now

me, to you, Come! Come! All may come!
 op - en wide, Come! Come! All may come!

Fathers and Mothers and chil - dren too.
 Plen - ty of room for you all in - side





Mrs. C. F. ALEXANDER.

GOD'S WORK.

Reverently.

1. All things bright and beau - ti - ful, All things great and
 2. Each lit - tle flow - er that op - ens, Each lit - tle bird that
 3. He gave us eyes to see them, And lips that we might

small, All things wise and won - der - ful, Our Fath - er made them all.
 sings, He made their glow - ing col - ors, He made their ti - ny wings.
 tell, How good is God our Fath - er, Who do - eth all things well.

GOD'S LOVE.

Arr: from MOZART.

Tranquilly.

God our Fath - er made the night,
God our Fath - er made the skies,

Made the moon, and stars so bright, All the clouds far
Bees and birds, and but - ter - flies, Ti - ny flowrs and

far a - way, The shin - ing sun and gol - den day.
trees that wave, These love - ly gifts our Fath - er gave.

THE CHILDREN AND THE SHEEP.

Adapted from Ann Taylor.

Wool - ly sheep, please tell us why, In the sun - ny
 No, dear lit - tle chil - dren, no, Of our use you

fields you lie, Eat - ing grass and clo - ver white,
 do not know; Do you see the wool that grows,

From the morn - ing till the night, Ev - ery thing can
 On our backs to make your clothes? Your hoods and cloaks and

some - thing do, But tell what kind of use are you?
 mit - tens too, Were made from wool that on us grew.

FATHER AND MOTHER'S CARE.

HANS GEORG NÄGELI (1793)

Lov-ing Moth - ér kind and true, Bu - sy Fath-er he workstoo,
 Father's mon - ey buys our food, Mother cooks it sweet and good,

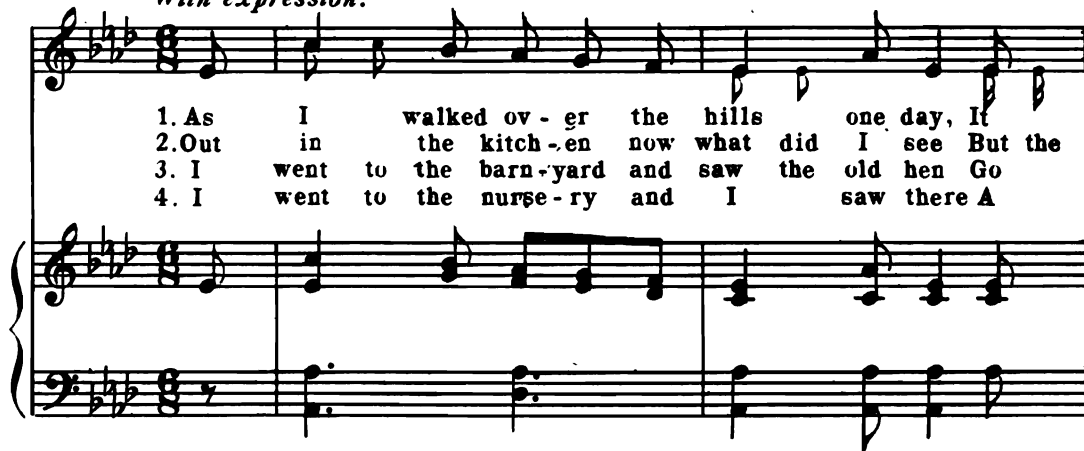
Earns the mon - ey for our clothes, Buys the goods that Moth - er sews.
 They both work from morn'till night, Just to keep our homes so bright,

Mother gives her dai - ly care, Washing fa - ces combing hair,
 Just to give us dai - ly bread, Nice warm fire and rest-ful bed.

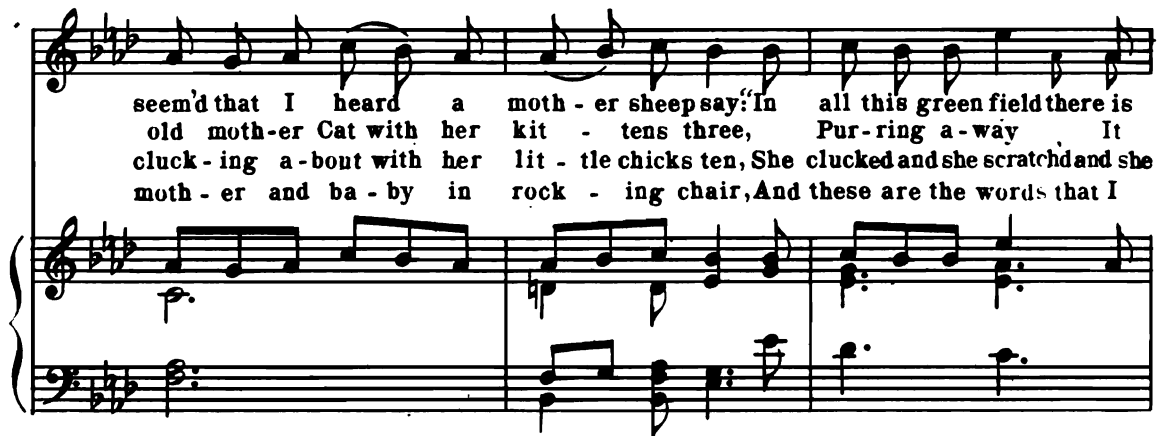
Darn-ing stockings, patching too. Ma - ny things for me, for you.
 When we grow up tall and strong, We can then hélp them a - long

EACH MOTHER LOVES BEST.

Words adapted.

With expression.


1. As I walked ov - er the hills one day, It
 2. Out in the kitch - en now what did I see But the
 3. I went to the barn - yard and saw the old hen Go
 4. I went to the nurse - ry and I saw there A



seem'd that I heard a moth - er sheep say: "In all this green field there is
 old moth - er Cat with her kit - tens three, Pur - ring a - way It
 cluck - ing a - bout with her lit - tle chicks ten, She clucked and she scratch'd and she
 moth - er and ba - by in rock - ing chair, And these are the words that I



noth - ing so sweet, As my lit - tle lamb with his nim - ble feet. His
 seemed to me, I heard her whis - per - ing soft, said she: "My
 bristled a - way, And what do you think that I heard her say? I
 heard her say, As back - ward and for - ward she rocked a - way: "The

eye is so bright and his wool so white, O
 kit - tens with tails so cun - ning - ly curled, Are the
 heard her say proud - ly: "the sun ne'er will shine, On
 sheep loves her lamb, and the hen her chick; The

he is my darl - ing my hearts de - light!" The
 pret - ti - est things in all the world. I'll
 an - y thing like to these chick - ens of mine, Hunt
 cat loves her kit - tens but I have the pick; I

moth - - er sheep and her lit - - tle one, Lay
 take my kit - tens, the kits I love, And
 o'er this whole yard and farm if you please, I'm
 have here the sweet - est ba - by of all, His

down, side by side, on the hill in the sun.
 we'll go to sleep be - neath the warm stove."
 sure you'll find no - where such fine chicks as these."
 love grows for moth - er as he grows tall."

LULLABY.

BRAHMS.

Andante. 

The flow - 'rets all sleep sound - ly, Be -
Birds that sang so sweet - ly, When

molto e dolce. una corda.

neath the moon's bright ray, They nod their heads to -
noon - day sun rose high, With in their nests are

geth - er, And dream the night a - way.
sleep - ing, Now night is draw - ing nigh.



*
To be sung to the children.

The bud-ding trees wave to and fro, And mur-mur soft and
The crick-et as it moves a-long, A-lone gives forth its

low. Sleep on! sleep on, sleep
song. Sleep on! sleep on, sleep

on, my lit-tle one!
on my lit-tle one!

2. The

Fine.

SKIPPING SONG.

A - mong these hap - py chil - dren, Will one my part - ner be? While
I thank you lit - tle play - mate, To prove my thanks are true, I'll

all the oth - ers clap and sing, Will you come skip with me?
take you to your place, and give, My sweet - est bow to you.

Skip.

THE STORY OF THE APPLE .

Norse Hallingdandse.

Once some lit - tle ap - ple seeds,
 One bright Spring day, the wind was out, And
 The sum - mer sun shone bright and warm, And
 When all were gath - ered from the trees, E -

Fell up - on the ground, _____ And there with
 rough he seemed at play, _____ So all the
 made the ap - ples grow, _____ Un - til they
 nough for home and more, _____ The rest were

in the soft warm earth, By sun and
 blos - soms pink and white He quick - ly
 seemed so heav - y The branch - es
 stored and sent to town, And placed with -

rain were found. And then they grew to
blew a way. But when the blossoms
all bent low. And all the apples
in a store. The city children

be, big trees, With leaves of fair - est
fair were gone, To our sur - prise we
turned from green, To rich - est red or
came to buy, And glad - ly gave their

green. And love - ly blossoms, pink and
found, That ap - ple's small were hid be
gold, There seemed a har - vest of them
pay, Then hur - ried with the ap - ple's

white, Were on their branch - es seen.
neath, So small and green and round.
there, For peo - ple young and old.
ripe Up on their home - ward way.

WINTER FORE-THOUGHT.

Danish Folk Song.

Out in the woods where nut trees grow, With ripe nuts bend.ing
Pray why do all these squir - rels run, And can't they stop to
Out in the woods the hol - low trees, Are filled with nuts so

down, Some bu - sy work - ers frisk a - bout, In
play, Or leave their work a lit - tle while, This
brown, But all is safe and snug in - side, Though

coats of grey or brown. And as they work they
glo - rious Au - tumn day? Why sure - ly not dear
snow flakes flut - ter down, It makes no dif - ference

whisk and run, While put - ting nuts a - way E -
lit - tle child, For all the squir - rels know, That
now how cold, With nuts e - nough to last, They've

- nough to last thro' all the snows, Of many a win - ter day.
win - ter days are com - ing fast, When nuts are deep neath snow.
stored a plen - ty, and to spare, Till win - ter days are past.

Chorus.

Whisk,frisk,run, Storing nuts away, Whisk,frisk,run, This glorious Autumn day!

Whisk,frisk,run, While storing nuts so fast, Whisk,frisk,run, For summer days are past .

THE CERTAINTY OF LAW.

1. At the dawn the light is sent, Every day, A radiance
 2. Ev_ery year we're sure of Spring, Every year, When flowers
 3. Ev_ery year the leaves are green, Every year, Shaped as
 4. Flowers bloom in col_ors bright, Every year, With pet_als
 5. Singing birds come back a _gain, Every year, And build their

from the sun is lent, Every day, At its close we're sure of night, With darkness
 bloom and rob_ins sing, Every year, Summer comes with fruit and grain, And Autumn
 they before were seen, Every year, Some leaves grow in groups of three, And some in
 numbered just aright, Every year, Some flowers bloom in parts of three, And some with
 nests and brood a _gain, Every year, Some hatch five eggs, others four, The same, they

for the wear_ied sight, And rest and sleep till comes the light, Every day
 fol_lows in her train, Then win_ter comes with snow a _gain, Every year
 two and four we see, But as they grow they'll sure_ly be, Every year
 four and six we see, But as they grow they'll sure_ly be, Every year.
 hatched the year be_fore, The young like pa_rent ev_ er more, Every year.

BUTTERFLY AND MOTH.

At close of day the sun - set past, When stars are shin - ing bright, When
 When sun - rise comes and star - light fades, The but - ter - flies a - wake, And
 At close of day the sun - set past, When stars are shin - ing bright, Un -

sleep - y lit - tle chil - dren, Are tucked a - way for night, The
 like the lit - tle chil - dren, Their morn - ing meal would take, They
 like the sleep - y chil - dren, And but - ter - flies at night, The

but - ter - flies are rea - dy too, To take a night of rest, They
 spread their gol - den wings and fly, For food from flower to flower, But
 moths who sleep throughout the day, With rest - ing wings out spread, A

go to bed with wings o'er head, Mid flow'rs they love the best.
 work is done, at set - ting sun, When comes the twi - light hour.
 wake to fly neath star - lit sky, To flowers, by fra - grance led.

THE SIGNALS OF TIME .

German Folk Song.

There's a time for ev - ery thing, they say, A
 The ti - ny watch tells the time, to one, Tick,
 There's the big tall clock that stands in the hall, Strikes
 There's a beau - ti - ful clock that crosses the sky, Made for
 And then at eve we have the star, Which

time for work, And a time for play, A time for sleep, and a
 tick, it says "Your work's be - gun, The lit - tle clock on the
 ev - er so loud For the house - hold all, And the great high clock way
 those far a way And those near by; Which tells the cit - ies
 tells all the cit - ies near and far, When to lay their bu - sy

time to wake, A time for ev - ery meal we take.
 man - tel stands, And says to all "To work bu - sy hands."
 up in the tower, Calls to city and town the ris - ing hour.
 ev - ery where, When day has dawned so bright and fair.
 work a - way, When to rest and sleep till comes the day.

LIGHT AND SHADOW.

Mer-ry lit-tle play-mate, At my side all day,
 Rog-uish lit-tle play-mate, Un-less the sun is out, You
 Fun-ny lit-tle play-mate, Why do you change your size, At

Danc-ing light mid sun-shine bright, And play-ing as I play.
 will not play with me all day, Or run or skip a-bout. And
 noon so small and then you're tall, At sun-set and sun-rise. The

Rea-dy lit-tle play-mate, To walk or skip or run, To
 yet you fun-ny play-mate, You seem to love the sun, Yet
 strang-est lit-tle play-mate, To run a-long the ground, With

nod or bow, just as I say, To en-ter in my fun.
 al-ways hide, the oth-er side, As tho' it were great fun.
 head toward west, the morn-ing's test, At eve toward east it's found.

THE STAGES OF LIFE .

What be-comes of all the ba-bies, That we see in long white clothes?
 What be-comes of all these ba-bies, When they learn to sing and talk,
 What be-comes of all these children, When they learn to weave and fold,
 What be-comes of all these children, Do they stay in school al-ways? Why

Do they fly a-way and leave us, Is there an-y one who knows? Why
 When their limbs are strong e-nough, To run and jump or skip and walk? The
 When their hands do kind-ly things, For man-y peo-ple young and old, You'll
 no they learn all they can there, And then they end the school room days. If

yes, the ti-ny lit-tle things, Who can on-ly cry and crow, Must
 Kin-der gar-ten's then the place, To find them at their play; They've
 find them all at school, I'm sure, A hap-py pleasing sight, These
 then they're tall and strong and wise, Some good kind work they'll do, And

take off great long dress-es, For their limbs be-gin to grow.
 grown e-nough at last you see, To do some work each day.
 earn-est bus-y lit-tle folks, Who learn to read and write.
 care for oth-er chil-dren, As your pa-rents care for you.